

Rondo

Moderato. %

Oboe

Piano

p

%

% *p*

7

Dim.

14

20

p

p

26

Dim. *p* 3 Ritard.

32 **a Tempo.**

a Tempo. Cresc. 3 Cresc.

39

sfz

44

49

f

f

53

Fine

f

Fine

Fine

59

Dim.

Dim.

63

5

5

Dim.

5

5

Dim.

Dim.

Dim.

67

5 5 5 5

sfz

71

p

p

80

sfz

sfz

88

sfz

p

p

3rd Movement: [Quarter = 80] Barret's closing Rondo continues the use of idioms borrowed from Italian Romantic opera. This time a march asserts itself; but this 'respect to Rossini' does not reveal itself until the second couplet. The overall structure is R-C1-R-Rk123 || Transition-C2 || R-C1-R-Rk123. In the preceding diagram, R is the refrain or rondo theme and C, the two couplets. Rk123 includes the three tonicizing closing themes attached to the refrain. Unfortunately the attractive circle-of-dominant-sevenths progression, which Barret used to link the first and second movements, is not heard in this rondo. On the other hand he does include a transition, before the Rossini-style march, which has a rather unorthodox set of harmonies needed to get from the tonic to the subdominant.